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STAR TREK

GIANT POSTER BOOK

VOYAGE TWO

HARLAN ELLISONS "CITY" A CRITIQUE
SPECIAL EFFECTS STAR TREK TECHNIQUE
KIRK-SPOCK-McCOY THE RELATIONSHIP

EDITOR'S LOG

VOYAGE TWO
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Welcome back to this, our second issue of the STAR TREK POSTER BOOK. We feel particularly proud about launching our new "STAR TREK CRITIQUE" series in this issue. This issue highlights a critique on *CITY ON THE EDGE OF FOREVER*. This episode, perhaps more than any other, changed so dramatically from its original draft by the time it reached the air, that we felt it most important to fill you in on Harlan Ellison's original *CITY* script. Even after the drastic rewrites that Ellison's *CITY* went through, the episode still stands as a monument to STAR TREK and TV drama in general. Each subsequent issue of this magazine will highlight another episode in our "STAR TREK CRITIQUE". It is our hope that an analysis of the episodes in this way will bring you a better understanding of the history and unique planning that went into each episode in terms of plot, character development, technical achievement, and development of the STAR TREK world.

Also in the works at this time are a series of interviews with the creative talent that made STAR TREK possible. Not only are we planning a two part interview with Gene Roddenberry which will answer a lot of unanswered questions, but we will be presenting you indepth talks with D.C. Fontana, Fred Philips, Matt Jeffries, Jimmy Rugg, Fred Freiberger and the host of other STAR TREK talents. These people, with Roddenberry, worked long hours to create a viable STAR TREK world and for too long their voices have been silent.

Well, that's all in the future, but for now you have a new issue in front of you. So . . . why not read and digest this issue and let us know what you think. All correspondence should be addressed to:

LETTERS TO THE EDITOR, STAR TREK POSTER BOOK, FIONA PRESS, 919 3rd AVENUE, NEW YORK, N.Y. 10022.

STAR TREK MONTHLY

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Published by Paradise Press Inc.
Packaged by H. Bunch Associates.

NEXT VOYAGE

One of the most entertaining aspects of STAR TREK as well as one of the primary reasons for the success of the show was Roddenberry's creative genius at weaving humor into innumerable storylines. Next issue we'll be taking you away from the serious study of the STAR TREK world to pause and take a look at those funny incidents, both large and small, that contributed so much to making STAR TREK enjoyable.

First, in our continuing effort to analyze each episode on an individual basis, we'll be featuring a critique on *THE TROUBLE WITH TRIBBLES*, perhaps the most popular of all STAR TREK episodes.

Next, in "THE HUMOR OF STAR TREK", we'll be inviting you to join us as we explore all of the humor that STAR TREK offered us . . . from the acidicly funny confrontations between Spock and McCoy to Kirk's gangland antics in *A PIECE OF THE ACTION*.

Also, as a special bonus, our team of researchers have been up every night on Tuesdays (except during the full moon) and every daylight hour on Mondays and Fridays (except on odd numbered days) to bring you the rules for that popular card game played on Beta Antares IV . . . FIZZBIN! Be warned, however, that even though these are the simplified beginner rules, many, many hours of play are necessary before full comprehension of the game can even begin to be grasped.

Finally, as a treat to all of you "blooper" fans out there, we'll be reproducing some of the all-time funniest STAR TREK "bloopers". In the event that some of you have never seen some of STAR TREK's greatest behind-the-scenes goofs, you're in store for a side-splitting surprise!

LEFT: *THE TRANSPORTER EFFECT:* **simply aluminum dust filmed falling through a high intensity light. Effective and ingenious, this became one of STAR TREK's most memorable special effects. Whether beaming up or down, the transporter was a sparkling portal to adventure.**

SPECIAL EFFECTS: FAKING THE SCENE

All fans of STAR TREK take the series seriously, but we all know the show was just a piece of entertainment and as such everything we see on STAR TREK had to be filmed . . . or faked. This brings up a good question. Just how did they do things like the transporter, phaser and Enterprise fly-by effects?

by ALLAN ASHERMAN

To understand how these things were accomplished, some brief definitions and descriptions are needed.

To **SUPERIMPOSE** something is to place one thing over another on film; the Enterprise was superimposed over the stars.

● **MATTE** is a French word meaning "mask". Among effects in trick photography, a matte is a way of superimposing an object over a background so that the object does not come out transparent. The Enterprise fly-by shots were accomplished by using mattes. There were two steps to complete the entire matte.

The first step was to film only the background (the stars). Next, a black matte was added in the center of this background. What you really had here was a view of stars surrounding a black matte (or hole) in the shape of the Enterprise. The second step was to film only the Enterprise, surrounded by blackness. After both steps are completed, the two pieces of film (or matte shots) are combined into one piece of film. The stars from the first matte shot no longer surround a black hole, but surround the Enterprise from the second matte shot. The finished result convinces you that the Enterprise is actually flying through space.

● **A DOUBLE EXPOSURE** is one thing superimposed directly over a background, without a matte. Anything double exposed comes out transparent. (This is the same sort of effect you get with your camera when you take two pictures and forget to wind the film.)

● **ANIMATED OVERLAYS** are simply cartoons. Phaser beams, force fields, explosions in space and other effects were done with animated overlays. The desired effect is drawn in colored inks on a series of transparent drawing cels; the same type of cel used to produce ordinary animated cartoons. Each drawn cel is then photographed. This piece of film, let's say it's a phaser beam, is then double exposed over the intended background, in this case say it's Kirk holding a phaser. The end result? Kirk is firing his phaser.

Animated overlays were used to accomplish the phaser beams, disruptor rays and photon torpedos. Other effects done this way include Charlie X's vanishing act, Ruk's disintegration in *WHAT ARE LITTLE GIRLS MADE OF*, Nomad's explosion in *THE CHANGELING*, Vol's death in *THE APPLE*, and the intelligent gas cloud of *OBSESSION*.

● A **SPLIT SCREEN** is a useful effect for making one person appear as two. In one scene in *THE ENEMY WITHIN*, Kirk knealt by his unconscious duplicate. William Shatner, dressed as the duplicate, was photographed crumpled on the floor on the LEFT side of the scene. During this, the RIGHT side of the camera lens was covered. Shatner then changed clothes and moved over to the RIGHT side of the set, where he was photographed while the LEFT side of the lens was covered. Both exposed halves of these films were then sandwiched together, creating one complete picture of two Kirks.

● A **DISSOLVE** is used to make someone gradually appear or disappear. If someone is disappearing against a wall, the actor stands in position and is photographed while the camera lens is gradually closed. If you were to develop this footage, you'd have a picture of someone standing against a wall. The picture would gradually fade to black. But this film is NOT DEVELOPED YET. Instead, it's rewound in the camera. Then the wall is photographed ALONE, starting with total darkness, with the picture gradually getting brighter. The rewound film results in a double exposure, with the picture of the blank wall gradually taking the place of the man against the wall. The result is a gradual vanishing act.

The Transporter effect starts out the same way, but is more complicated. If you wish to show Spock beaming down from the transporter platform, you first make him vanish with a dissolve. Now a matte has to be done (a black area with a Spock-shaped clear area in its middle). While all this is being filmed, some poor fellow is dropping powdered aluminum particles through a strong light, against a black background.

The footage of this falling, glowing powder is the sparkling effect, and when it's photographically combined with the matte of Spock's figure, you get the effect of a black background surrounding Spock's sparkling shape. This film is then combined with the dissolve of Spock. The sparkling is also dissolved so that when Spock disappears, so does the sparkle.

For a shot of someone beaming up (materializing), this procedure would be reversed.

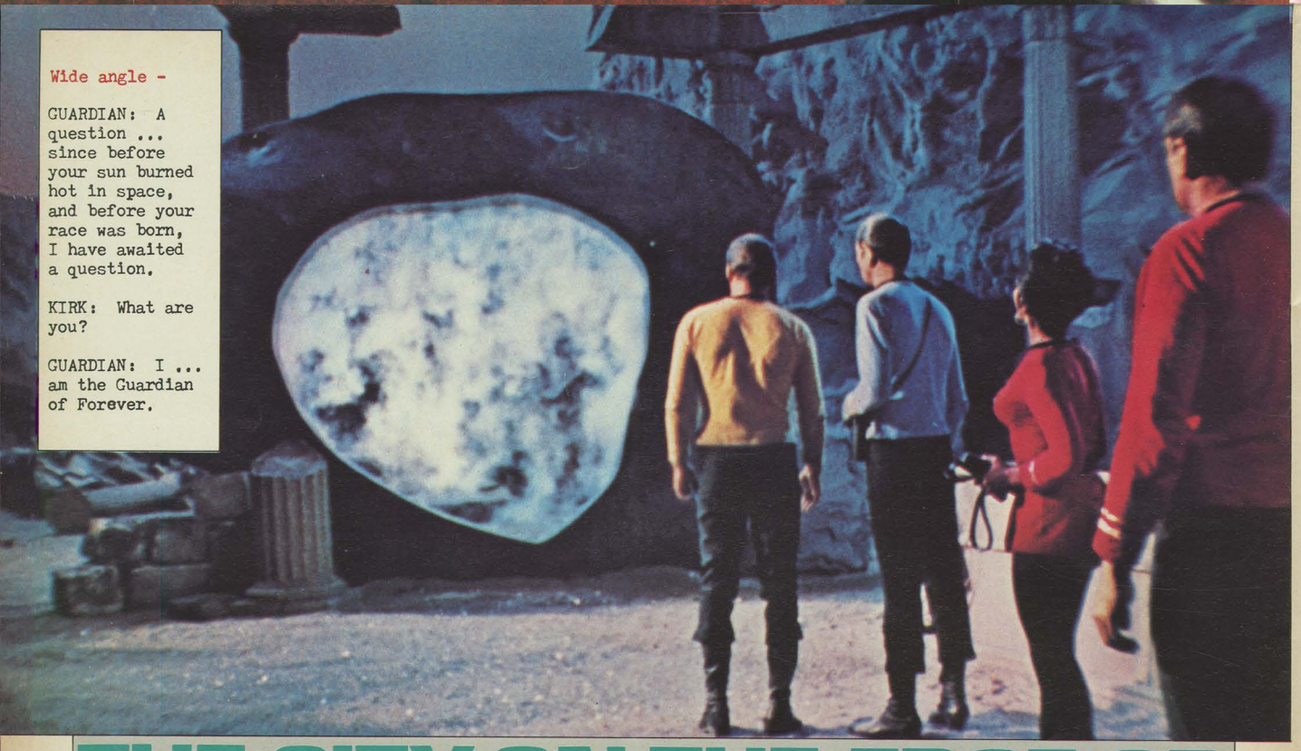
The Thasian head, which materialized transparently over the bridge in *CHARLIE X* was photographed using an actor in a black shirt, against a black background. The actor was photographed through a special "shimmering" effect, and the film developed with a green tint. This footage was double exposed over a picture of the Enterprise bridge. The effects of the three witches in *CATSPAW* and Landru in *RETURN OF THE ARCHONS* were accomplished in the same way, without colored tints.

How about the Viewscreen? More matte work here, with the blank screen being photographed, the subject being filmed, and a matte being made (again, a black background with a "hole" in the shape of the picture). This matte, and the picture, are superimposed over the background (the Viewscreen), and the finished result is a picture of *anything* over the Screen. Sometimes, the matte used is a little larger than the picture area. When this happens, a vague black outline of the matte can be seen surrounding the picture. This is called the "matte line", and you've probably seen it surrounding the Viewscreen, or the Enterprise.

Of course, these are only a few of the effects used on STAR TREK. To describe how they do other effects would take much more space than we have in this issue.

Whenever you watch a STAR TREK episode, ask yourself "How did they do that!" Chances are that you won't spot the trick, because the special photographic effects of STAR TREK were usually beautifully done.

ABOVE: Matte Process from *THE CORBOMITE MANEUVER*. **(1) "The Cube", an alien warning buoy. (2) Optical printing of "The Cube" onto star background. (3) Back to the lab for final matte.**


Wide angle -
GUARDIAN: A question ... since before your sun burned hot in space, and before your race was born, I have awaited a question.
KIRK: What are you?
GUARDIAN: I ... am the Guardian of Forever.

THE CITY ON THE EDGE OF FOREVER

A STAR TREK CRITIQUE

Ten years ago Gene Roddenberry commissioned Harlan Ellison to write for that new TV series he'd recently sold to NBC — STAR TREK. Ellison, a prolific science fiction writer whose credits included several episodes for THE OUTER LIMITS, responded with a sophisticated "time travel" story entitled *THE CITY ON THE EDGE OF FOREVER*.

by MITCH GREEN

It's rare indeed for a first (or even second) draft teleplay to reach production without some alterations, especially for prime time TV. More so when it's from the pen of Harlan Ellison whose work, though exciting, highly imaginative and yet full of the total range of human frailties and emotions, is usually so complex that it doesn't translate easily into the simplistic framework of commercial TV.

Although fully aware that his teleplay would undergo certain changes, Ellison's greatest fear was that "unnamed parties" would take "all the humanity from the story", and that "art-by-committee is never great or even good art." Nevertheless his greatest fears were realized as *CITY* underwent several drastic rewrites — changes which ultimately evoked a different tone and mood when compared to the original.

Ellison's original teleplay takes us into the action with an unknown crewmember named Richard Beckwith. Beckwith, an officer on board the Enterprise, is involved in trafficking an illegal narcotic called "jewels of sound" to members of the crew. He eventually succumbs to murder when one of the addicted personnel threatens to implicate him. Faced with capture and certain imprisonment, Beckwith escapes to the planet below and leaps through the time portal.

The idea of springboarding us into the action with Beckwith, a murderer, is totally different from the aired version where we see Dr. McCoy accidentally injecting himself with an overdose of cordrazine, and, in a state of frenzy, slipping through the time portal.

Ellison's original opening concepts were scratched for several reasons. The network, first of all, was not willing to OK a script showcasing some unknown and alluring narcotic on an early evening broadcast. (Remember, this was 10 years ago.) Second, the network felt that characters of such a dubious nature would not be found on the Enterprise.

With this news Ellison exploded. "It always struck me as nonsense that the network would try to pass off a space battle cruiser of that size, with a complement of many hundreds of people, without a few rotten apples in the barrel." He further believed that his script had depth and illustrated that drama could occur from any of the crew of 430.

Dissolve to: Int. Tenement Stairway - angle on stairs - night.

EDITH: Are you following me, sir?

KIRK: With ulterior motives. Does that please you?

INT. HALLWAY.

Now dressed in 1930's style garb; they are fastening the last buttons as we come to them. Kirk wears the jacket, Spock has the stocking cap pulled down over his ears.

Although the original teleplay had many intriguing qualities, it still would have cost more to produce than the STAR TREK budget would allow. The final aired opener does work well and there are obvious reasons in favor of having McCoy, a friend and someone we care about, launch us into the episode.

This is all on the periphery, however. In both versions of *CITY* the real core of the conflict lies with Kirk, who must correct the flow of time and by so doing allow the woman he has fallen in love with, Edith Keeler, to die.

It's Ellison's contention that the final aired version is only a "watered down" remnant of the original, the love story having lost much of its intended impact. In the original Ellison script, Kirk frantically tries to save Edith. He argues with Spock, criticizing, even doubting the accuracy of the facts. Kirk desperately wants to bring Edith back to the future. His love is so strong, in fact, that he cannot bring himself to stop Beckwith (who is now the random element instead of McCoy) from saving Edith, knowing full well the consequences of such action. It's Spock who ultimately restrains Beckwith which results in Edith's death and the restoration of time to its proper path. While Kirk's obvious feelings for Edith survive in the final aired episode, it is the intensity of his love that diminishes.

Another important aspect to Ellison's original teleplay were his dramatic images of the 1930's. They successfully conjure up a lasting impression of the time period. Witness the character Trooper, a veteran from Verdun and an amputee from the waist down. He sells apples, pencils, and is thoroughly street-wise. Trooper is the unwanted, unforgettable reminder of war, the victim of a dark period, and of man's inhumanity to man personified. It's Trooper who leads Kirk to Beckwith and consequently dies in a phaser blast.

As we all know, the character Trooper never appeared at all in the final version.

Ellison's original also paints a grim picture of the racial prejudice and bigotry that existed in the Depression era. Bigotry and prejudice are feelings experienced easily from a distance, but when someone we care about becomes the target of such stupidity, a new and different attitude comes to light. Ellison effectively used Spock as the vehicle for us to feel the frustration and anger that will soon take its toll on the emotionless first officer. From the moment Kirk and Spock materialize in the past they must deal with these prejudices. They first appear, ironically, in the midst of a rally against foreign immigrants. Spock, who is "obviously Chinese", is immediately set upon by the angry mob. Spock, along with Kirk, is fortunate enough to escape without harm, but the experience gives both men a fair dose of the 30's mentality.

As if this initial confrontation were not enough, Spock, in an almost hopeless search for work, finally agrees to wash dishes at standard "coolie" wages.

Adjusting as best they can to the environment they've been thrust into, Spock and Kirk set about the job at hand. Spock very early realizes the importance of Beckwith as the random element in time, and that at some point he will prevent Edith Keeler's death. Kirk, however, knows only of his love for Edith, even while Spock looms as the ever-present reminder that the flow of time must be corrected ... that Edith Keeler must die!

Beyond this point, the STAR TREK episode remains fairly true to Ellison's plot concept. The only exception being in the concluding moments when Kirk finds the inner strength to allow Edith to die.

The STAR TREK episode, originally aired April 6, 1967, was, with all things considered, a sensitive and moving moment in science fiction. It was therefore awarded the coveted Hugo at the World Science Fiction Convention and secured the George Melies Fantasy Award at the International Film Festival in Los Angeles in 1973.

Fast cuts and high paced excitement, as we pass "through ripples in time", launch what became the STAR TREK version of *THE CITY ON THE EDGE OF FOREVER*. Frustration and concern prevail as the paranoid McCoy beams down to the Guardian, slips past outstretched hands, leaps through the portal, emerges in the past and sets in motion one of the best STAR TREK episodes ever aired.

One of the pleasant by-products of STAR TREK's increasing popularity is the interest that has developed for Harlan Ellison as a notable speaker and writer. Certainly, after adding to his credits *THE CITY ON THE EDGE OF FOREVER*, it is rightly deserved.

For those of you interested in reading Ellison's original version of *CITY*, we suggest you pick up a copy of the paperback *SIX SCIENCE FICTION PLAYS*, edited by Roger Elwood and published by Pocket Books Inc.

BELOW: In an experiment designed to save millions of inhabitants of the planet Deneb, a horrified and bewildered McCoy learns that he has needlessly blinded his shipmate and friend Mr. Spock. From the episode *OPERATION ANNIHILATE*.

THE KIRK-SPOCK-McCOY RELATIONSHIP

Television has two types of series: the "anthology" (each episode involving different stories, different characters) and the "running series" (the same people within the same universe each episode). A well-made "running series" is superior to an anthology because you get to know the characters; how they think, the sort of people they are. You want to share in their world. STAR TREK is such a series. Gene Roddenberry put all his expertise and dedication into STAR TREK, and created a quality phenomenon. Perhaps the single most important reason for the series' success is the relationship that gradually developed between the three leading characters, Captain James T. Kirk, Science Officer Spock and Dr. Leonard "Bones" McCoy. This article analyzes the interaction of their personalities.

by ALLAN ASHERMAN

EACH INDIVIDUAL has his own peculiarities; these three are no exception. Although the relationship between Kirk, Spock and "Bones" became clearer and more complex during the series, the "interplay" between them never really changed.

Captain Kirk debuted in *WHERE NO MAN HAS GONE BEFORE* (Episode 2). He had almost nothing in common with the disillusioned Captain Pike of *THE CAGE (Episode 1)*. In *WHERE NO MAN* ... Spock's character was still undefined, except for having him think like an alien. (Kirk: "Will you try for one minute to ... at least act like you've got a heart!") Kirk didn't care for his First Officer's coldly logical approach towards things ... but, luckily, he still followed Spock's advice.

McCoy entered the picture in Episode 3, *THE CORBOMITE MANEUVER*. Unlike his first two predecessors (Dr. Boyce of *THE CAGE* and Dr. Piper of *WHERE NO MAN*...), McCoy was a strong figure who clearly safeguarded the physical and emotional health of the crew. Lingering on the bridge like he was waiting to pounce at the first sign of irrationality, he was an emotional version of Spock. Spock, meanwhile, remained an outsider. Spock was not yet a symbol of strength; he was just there.

Richard Matheson's masterful teleplay for *THE ENEMY WITHIN* (Episode 5) really developed these three characters. Kirk, split apart into his good and evil selves, was coldly analyzed by the half-human, half-Vulcan Mr. Spock, who admitted that: " ... Being split apart into two halves is no theory with me, Doctor." Later, Spock apologized for his coldness, saying " ... If I seem to be insensitive to your situation (Captain), please understand ... It's the way I am." Spock began to intrude into McCoy's duty by watching out for the Captain. McCoy could not stand Spock's total honesty, and positioned himself as a "buffer" between Kirk's self-destructive tendencies and Spock's steadying influence.

McCoy became the judge in the perpetual psychic chess game that raged between Kirk and Spock. Spock, therefore, had the largest self-imposed job; checking up on Kirk, holding back McCoy ... and making everybody think he had no humanity within his Vulcan physique.

Kirk, aware of Spock's disapproving attitude towards humans, took great delight in trapping the Vulcan into exhibiting human behavior. It's a shame he was not around to see the events of Episode 14, *THE GALILEO SEVEN*.

In *GALILEO* ... , Spock found himself in command of a battered shuttlecraft that could only take off if a couple of the crew stayed behind. Spock's approach was coldly logical, and proceeded to determine who would go or stay completely from logic. McCoy immediately accused Spock of wanting command so badly that he was acting like some blasted machine. The other crewmembers adopted McCoy's reasoning, and gave Spock a hard time. Due to Spock's bad judgement in logically predicting the actions of the planet's illogical and savage creatures, the crewmen who made up this "excess weight" were killed. The Galileo achieved orbit, where Spock performed one of the most revealing acts of the entire series; he gambled on a desperate chance for survival, jettisoned their fuel and ignited it. Everyone was saved, thanks to this distress signal. Spock ended by admitting he shared a human trait. (Kirk: "Mr. Spock, you're a stubborn man." Spock: "Yes, Sir!")

McCoy now developed a new hobby. Whenever possible, he also tried to entrap Spock into admitting he had emotions. On the few occasions Spock admitted to being partially human, McCoy instantly turned from a tormentor into a sensitive, understanding friend. Spock needed this attitude, especially in *THE MENAGERIE* (Episode 16).

In *THE MENAGERIE*, Spock's former Captain Pike is confined to a wheelchair, completely paralyzed but constantly aware of his predicament. To aid him, Spock (1) lies and creates a fake S.O.S. to lure the Enterprise to Pike, (2) kidnaps the helpless Pike, (3) feeds false navigation orders into the Enterprise's computers, (4) endangers Kirk's career, and (5) locks the Enterprise on course toward a planet that, if reached, means the death penalty for him. A court-martial is staged for Spock. During this crisis, Kirk does not function to the best of his ability.

The plot of *THE MENAGERIE* was written by Gene Roddenberry, as a "framework" to fit the stock-footage of *THE CAGE* into a regular STAR TREK episode. So Spock's actions might be "poetic licence" on the part of his creator. They can also be the most emotional and illogical acts ever performed by Spock.

AMOK TIME (Episode 34) was the network opener for STAR TREK's second season, and heralded a new Spock. Caught in the throes of the "Pon Farr" (the Vulcan time of mating), he was seen stripped of his logic. In the midst of this, he confided in Kirk, slowly giving him the details of his very personal problems. Spock also admitted to McCoy that he considered the Doctor one of his closest friends. McCoy secretly made it appear as if Kirk had been killed during combat with Spock. This guilt shocked Spock back to reality. Later, back on the Enterprise, Spock was so pleasantly surprised at seeing Kirk alive, he greeted him with a smiling exclamation of "JIM!"

BREAD AND CIRCUSES (Episode 42) allowed McCoy to seriously psychoanalyze Mr. Spock. (McCoy: "Do you know why you're not afraid to die, Spock? You're more afraid of living. Each day you stay alive is one more day you might slip, and let your human half peek out ...") From this time on, McCoy had a complete understanding of his friends, while Kirk and Spock hardly ever interacted again.

The third season of STAR TREK's production saw many changes, brought about by the appointment of Fred Freiberger as producer. The carefully built-up relationships between our three friends were now ignored to produce stories in which Spock had the spotlight, or ended up saving the day. Even in *SPOCK'S BRAIN* (Episode 61), Spock's disembodied voice and brainless body both helped.

THE THOLIAN WEB (Episode 64) was one of the most interesting episodes of the third season. Kirk, missing throughout most of the script turned up in the form of his own prerecorded "last will and testament" to stop the conflict between Spock and McCoy. McCoy argued that Spock's actions (he refused to leave a dangerous sector of space) were the result of the power of command having gone to the Vulcan's head. Spock was too proud to tell him he was sticking around because he believed Kirk could be rescued. (Kirk had drifted through a dimensional warp.) Kirk's "will" correctly assumed that, without his influence, Spock and McCoy would be at each other's throats. He urged them to stop fighting, reminding them that both had been his friends. This admission reveals the core of the relationship between these three.

Kirk's "will" made Spock and McCoy realize the element of jealousy that had grown around them. Each wishes to believe he was closer to personally influencing the Captain, and the running of the Enterprise.

McCoy realized his job was to keep tabs on the Enterprise, through its Captain. He had to be the first to learn of Kirk's actions, to analyze them and judge if they were rational. Then, along comes the confused Mr. Spock, who unconsciously reaches out to the young father-figure Kirk, and says: "help me; be my friend". Kirk must then devote considerable time to the Vulcan's personality, *without letting Spock know he's becoming more human every day!*

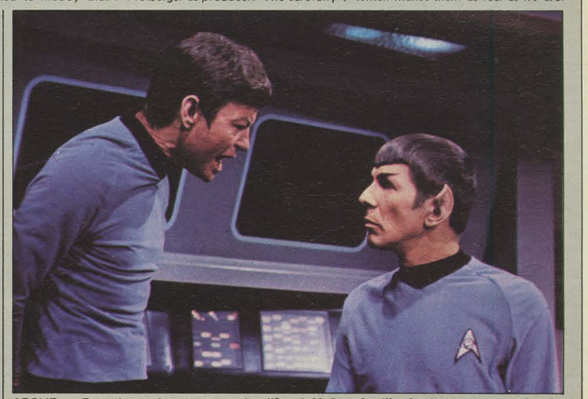
McCoy, watching from the sidelines, realizes *he* must also help the Vulcan because it's his medical duty and ... let's face it ... because Spock is McCoy's friend, too. The result? McCoy becomes *more* furious at Spock for (1) distracting Kirk from his duty, and (2) creating a relationship with the Doctor that will handicap McCoy in the performance of *his* prime duty.

Spock winds up at fault any way you look at it. Add to this the muted romantic intentions of Nurse Christine Chapel, and it's a wonder the Vulcan never suffered a nervous breakdown. Which he almost did in *ALL OUR YESTERDAYS* (Episode 78).

In *ALL OUR YESTERDAYS*, Spock had to worry about *himself*. Marooned in the past with McCoy, he was robbed of the collective telepathic guidance of all Vulcans. Spock almost became ... shudder ... human! He ate meat, had a temper tantrum and almost strangled Dr. McCoy. This attempted murder shocked the Vulcan back to reality, much as it had in *AMOK TIME*.

Two things should be remembered when thinking of the Kirk, Spock, McCoy relationship. First, Spock is at a distinct handicap because of his divided self. Second, though this relationship exists between three *fictional* characters, we are viewing it as if we really know these people. Years after STAR TREK's original airings we are *still* concerned enough about the relationship for me to write this article, and for you to read it. Why? Because there's a little of Kirk, Spock and McCoy in every one of us. Which makes *them* as real as *we* are!

ABOVE: Kirk often looked to his Chief Medical Officer "for advice he could trust as much as Spock's." A worried Captain Kirk, from *WHO MOURNS FOR ADONIS*.



ABOVE: Eternal sparring partners, the "Spock-McCoy feud" oft times grew to alarming proportions. Perhaps Spock even sports a little of that Hatfield blood in his Terran lineage.

THE CITY ON THE EDGE OF FOREVER

A STAR TREK CRITIQUE

Ten years ago Gene Roddenberry commissioned Harlan Ellison to write for that new TV series he'd recently sold to NBC — STAR TREK. Ellison, a prolific science fiction writer whose credits included several episodes for THE OUTER LIMITS, responded with a classic time-travel story entitled *THE CITY ON THE EDGE OF FOREVER*.

by HARLAN GREEN

It's rare indeed for a first (or even second) draft teleplay to require no revision whatsoever, but that was the situation when one of the addicted personnel on the STAR TREK set discovered a threatens to implicate him. Faced with the decision of confronting, and, in a state of overdose of confrontine, and, in a state of withdrawal, slipping through the time portal.

Ellison's original opening concepts and there are obvious reasons (Love) underwent several drastic rewrites — a process which ultimately evoked compared to the original.

Ellison's original teleplay takes us member named Richard Beckwith. Beckwith, an officer on board the Enterprise, has become addicted to Benzedrine, a mild narcotic called "speed" by members of the crew. He has one of the addicted personnel in his charge, Lt. Tom Leighton, who is totally different from the timid Beckwith escapes to the planet below and leaps through the time portal.

The idea of syringe-packing us into the action with Beckwith, a murderer, is a shame he was not around to see the results. The other crewmembers are all present and accounted for (Sulu, Uhura, Chekov, Scotty, Dr. McCoy, Spock, Kirk) and the Enterprise herself is in fine shape. Although the original teleplay had been budgeted at $185,000, the network cost more to produce than the STAR TREK budget would allow. Ellison's original opening concepts underwent several drastic rewrites — a process which ultimately evoked compared to the original.

Ellison's original teleplay takes us into the world of addiction, without regard for the sensibilities of commercial TV, which would undergo certain changes. Ellison's greatest fear was that "unhumanity from the story", and that "art-by-committee is never great or even interesting." Gene Coon, STAR TREK's story editor,